

A mon Père.

4

Morceaux

POUR

VIOLON, ALTO & VIOLONCELLE

PAR

BENJAMIN GODARD

Op: 5.

Pr.net: 4^f

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BALLADE**I**

BENJAMIN GODARD.

VIOLONCELLE.

Op. 5.

Vivace (M.M. $\text{♩} = 76$)

Violon.

p

7

meno mosso rall. a Tempo. Vivace

mf

pp

mf

pp

f

f

pizz.

1

1 *un poco meno mosso* ($\text{♩} = 42$)

p arco.

mf

p

Cres.

Dim.

1 2 3 4 5 6 7 8 9 10

p

Cres.

f

Dim.

VIOLONCELLE.

un poco rall. *a Tempo.* *Cres.* *con* *d*

p *p*

1^o Tempo.

f *f* *pp*

f *pp* *f* *pizz.*

2^o Tempo.

arco. *Cres.* *f* *ff* *Dim.* *p*

Cres. *f* *Dim.* *p* *pizz.* *pp*

pizz. *arco.* *pp* *sf* *sf* *f* *pizz.*

DANS LE BOIS

II

Allegretto. (♩ = 76.)

pp

molto cres. *p* *molto cres.* *p* *f*

Dim. *f* *p molto cres.* *p* *f* *p*

1^a *2^a*

Agitato ed un poco piu vivace.

sf *sf* *Cres.* *f*

1

VIOLONCELLE.

Musical score for Violoncelle, page 4. The score consists of ten staves of music, primarily in the bass clef. The dynamics and articulations are as follows:

- Staff 1: *f*, *Dim.*, *p*, *Cres.*, *p*
- Staff 2: *p*, *Cres.*, *f*, *p*, *f*, *p*
- Staff 3: *Cres.*, *cen*, *do.*, *f*
- Staff 4: *Dim.*, *p*, *Cres.*, *f*, *p*, *p*, *Cres.*
- Staff 5: *f*, *ff*, *p*, *1^o Tempo.*
- Staff 6: *Cres.*, *f*, *sf*
- Staff 7: *Dim.*, *pp*, *molto cres.*, *p*, *molto Cres.*
- Staff 8: *p*, *f*, *Dim.*, *p*
- Staff 9: *molto Cres.*, *p*, *sf*, *sf*, *pp*, *sempre Dimi*
- Staff 10: *nuendo sin al fine.*

REVE

III

VIOLONCELLE.

Andante quasi Adagio. (♩. 42)

pp

Cres.

sf

pp

Cres.

Dim.

Agitato.

Cres.

con do 3

f

3

3

fp

Cres.

Dim.

p

Cres.

Dim.

p

Cres.

f

Dim.

Piu vivace.

Dim.

p

molto rall.

1^o Tempo.

pp

Cres.

pp

Cres.

Dim.

pp

sf

SCHERZO

IV

Allegro. (♩. 108)

ff

f

p

VIOLONCELLE.

7

Violoncelle musical score page 7. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a *p* dynamic, followed by a *Cres.* (Crescendo) leading to a *f* (forte) dynamic. It then features a *rall.* (rallentando) section with a *p* dynamic, followed by a return to *a Tempo.* The second staff starts with a *rall.* section, then a *Cres.* leading to *f* and *ff* dynamics. The third staff includes a *Dim.* (diminuendo) section and a *p* dynamic. The fourth staff contains first and second endings, marked *1^a* and *2^a*, with dynamics *Cres.*, *f*, and *Dim.* leading to *p*. The fifth staff features a *Cres.* section with the word *cen-do.* (crescendo) written below. The sixth staff begins with a *f* dynamic, followed by a *rall.* section, then a return to *a Tempo.* with *p* and *f* dynamics, and ends with a *rall.* section. The seventh staff starts with *a Tempo.*, *p* and *f* dynamics, and ends with a *f* dynamic. The eighth staff includes the word *Dimi-nuen-do.* (diminuendo) and dynamics *p*, *f*, and *p*. The ninth staff features a *Cres.* section with *cen-do.* and a *Dimi-nuen-do.* section, ending with *p* and *f* dynamics. The tenth staff begins with a *p* dynamic, followed by a *pizz.* (pizzicato) section, then a return to *arco.* (arco) with *pp* (pianissimo) and *ff* (fortissimo) dynamics. The score concludes with a final *ff* dynamic.